

# KSOR GUIDE to the arts

AUGUST 1978





Vince Zauskey

# KSOR GUIDE to the arts

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**GUIDE STAFF:** John Dowling, Judy Davidson, Charlotte Sheldon

The KSOR Guide is partially supported by a grant from the Oregon Arts Commission and the National Endowment for the Arts, a Federal agency; and by the Carpenter Foundation.

The KSOR Guide is published monthly by Southern Oregon State College, 1250 Siskiyou Blvd., Ashland, Oregon 97520, with funds from subscribers, advertisers and grants.

## A LETTER TO THE EDITOR

*To The Editor:*

I would very much like to answer the article by Mr. Barton in re my Shakespeare story. I feel it would be fair to present this answer after his unjustified verbal assault. Hope you agree.

When Mr. Todd Barton cools down, and if he can bring himself to re-preuse objectively my article on Shakespeare, he will discover it is a constructive little piece, and not intended to arouse the furies. We can only pray that his renaissance music students hesitate before they kindle his ire by questions or, heaven forbid, suggestions! Now, calmly, Mr. Barton, descend from your ivory tower and try to look at reality. Lashing out at the first suggestions you hear in behalf of Shakespeare isn't going to help matters. You may thus even hinder the progress we want for Shakespeare.

I say again, in the gentlest manner possible, Shakespeare should play close to the vest as I intimated. My ideas might not all be practicable, nor are they cast in concrete and unchangeable, but others also have ideas, and by putting them all together good ones can be treasured and the rest weeded out; that's all we ask. Others considered knowledgeable re Shakespeare have been courteous and responsive. That's why I was a bit surprised at Mr. Barton's rancor. There is a change coming, but I didn't expect it so soon. Already Proposition 13 has affected Shakespeare. There is too much at stake for Shakespeare, Ashland and for that matter, Southern Oregon, to hide your head in the purlieus of academia. My suggestions would concern economy and progress for Shakespeare. Just in case there are more like you, Shakespeare might be well advised to invite in some members of the proletariat (non-'experts') who can look at the nitty gritty. We could use some down to earth ideas for Shakespeare, a number of which might help in the future financial squeeze.

*Elaine A. Wittaveen  
Jacksonville*



# FROM THE DIRECTOR'S DESK

---

We have several new programs as well as staff members this month and I am happy to introduce them to you.

For the third Summer KSOR is presenting Ashland City Band concerts on Thursday evenings. We look forward to them and judging from your mail and telephone communications, so do you. Some excellent concerts from the Netherlands have replaced the New York Philharmonic for the Summer, for the second consecutive year, and we think they are especially fine offerings. Folk enthusiasts are invited to comment upon the new "Bluegrass Hornbook" on Sunday afternoons. If you like this new program please let us know. And we are also happy to be carrying live broadcasts on Saturday mornings for the Siskiyou Chamber Orchestra. As you know, KSOR presents a varied schedule of live music performances and we are pleased to be able to extend these presentations during the Summer months.

By popular demand we are repeating some of the better "Ear-play" programs on Thursday evenings. We hope you find these reprises worthwhile.

With this GUIDE we also welcome a new Editor, John Stafford. John has written many excellent and erudite pieces for the GUIDE in the last half year and so he does not come to most of you, I suspect, unknown. We are pleased to have him assume the editorial reins and expect you will note a continuing refinement in the GUIDE in coming months.

John Dowling has also joined us recently. A poet and writer, John will be producing both scripts and other written materials for broadcast as well as appearing in these pages. KSOR may be the only station in Oregon with a resident bard. With the assistance of the CETA program we are extremely pleased to have John join the staff.

On a totally different subject, you may, perhaps, assume that a noncommercial station such as KSOR operates with far less regulation by federal authorities than is sometimes the case. As organizations and individuals sometimes find out, there are FCC defined legal limitations to sources for public service announcements that are legally acceptable to us. And there are other limitations occasioned by our noncommercial status to the things **that we can broadcast.**

In this regard we observe with interest the current consideration by Congress of a re-write of the existing Communications Act, under which all Broadcasting in this country is licensed. Also, the FCC has announced a rule-making proceeding to reconsider the regulations which apply to noncommercial stations such as this one. While the Communications Act re-write may in fact supplant the FCC, and will in any event re-write some of the regulations which apply to noncommercial public broadcasting, both Congress

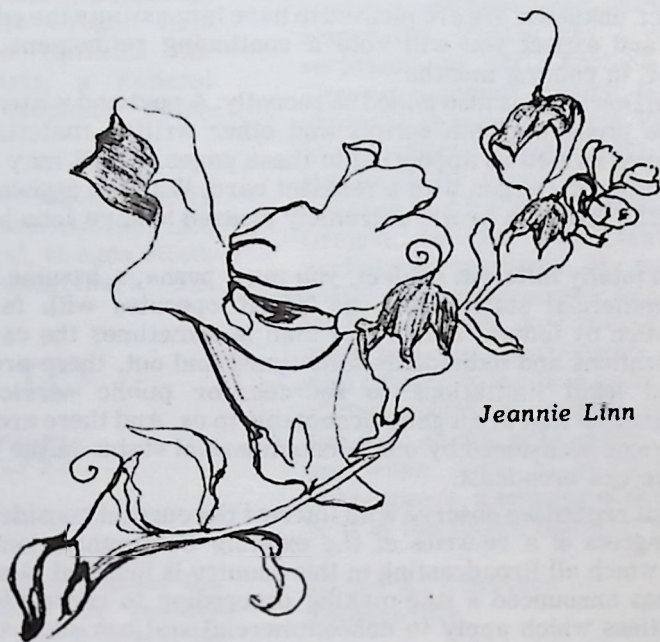
and the FCC are seriously reconsidering the meaning of the word

Some of the things which may result are restrictions upon the amount of air time which may be dedicated to marathons and other fund-raising appeals, restrictions on the use of air time for auctions and other fund-raising ventures and revision in the procedures under which some corporations have provided public broadcasting with monies to underwrite the production and presentation of special programming.

This writer sees nothing inappropriate in such a reconsideration. It is abundantly apparent to anyone who reviews public broadcasting on a national basis that there have been occasional abuses of Congress's intent in creating the noncommercial station category.

Nonetheless, the outcome of these deliberations could significantly affect stations such as KSOR, which receive a sizable portion of their operating budget from contributions and similar solicitations. Especially in light of an obviously brewing tax revolt, the question of how bills to operate public broadcasting are to be paid becomes an even more serious issue. The outcome of these various events will shape the scope of public broadcasting for many years to come.

**Ronald Kramer**  
Director of Broadcast Activities





# A LETTER FROM THE EDITOR

Having a small, grass-roots arts magazine around can be almost as exciting as working on one. It's a fabulous opportunity to get in touch with fellow-artists, neighbors who write, acquaintances who draw. It's a way for a small arts community to stay alive, keep integrity and, just as importantly, to reassure ourselves that there are other people in the area trying to stretch their talent.

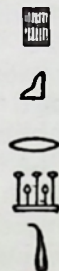
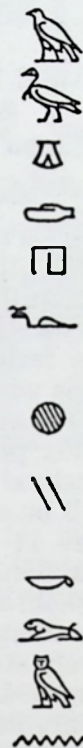
We want this magazine to be a vital link between artists and art appreciators. We also want it to reflect what's being done in the arts in the communities of Southern Oregon. Which means that if you're out there working, we want to hear from you. Send us your drawings (pen and ink), your articles, letters, gripes, your stories and poems, and we'll try to get them into print. Be sure to send us a stamped, self-addressed envelope if you want them back. If you want to help, but aren't quite sure what you'd like to do, give us a call at 482-6300. We probably can't pay — either for your work or your help; from the technical limitations that are obvious in the magazine, we expect you can guess what our budget is like. We hope you'll want to share in the fun.

And yes, there are limitations. If you've read the magazine in the past, you know that the **GUIDE** isn't exactly **HORIZON** or **ART-NEWS**. But things are changing here, and we're going to try to be more ambitious. During the coming months, as time and energy permit, you'll see some changes happening in these pages — cleaned-up graphics, more editorial unity, an emphasis on arts news in the valley. We plan to have sections on dance, painting and sculpture, music and writing, all with a journalistic focus on specific events and people.

We think the KSOR Guide offers a unique opportunity for development. It has an immense potential — as a focus for the arts and for artists, as a vehicle for unknown artists to get their work in front of the community, as a force to unite creative individuals. But it will need YOUR help. We know that you're out there in your studios, at your desks, or sitting around with time on your hands.

Having used the editorial "we," I guess I should step out from behind the mask and introduce myself to the great majority of you whom I haven't met personally. I'm new to this area, so I'll be making an effort to meet artists and people who care about the arts here. If you've read this far and you're interested in the **GUIDE**, please give me a call at home (482-8281) or just send your material to the station. I'll be getting in touch. Cheers to the future.

John Stafford  
EDITOR



# The Britt Pavilion Unveiled

---

Music finds a New Home in Jacksonville

by John Dowling

ON Friday August 4th, at 8:30 PM, the Britt Music Festival begins its 16th season. From the 4th on through to the night of the 19th, the festival will be providing the area with some of the finest music regionally available.

For people who have gone to the Festival year after year, this year will be especially different. In the last 11 seasons the Peter Britt Gardens and Arts Festival Association has presented its summer program in the temporary orchestra shell originally constructed in 1963. The shell over the years has served its purpose, and yet those years have taken a toll on the structure. A few years ago, the beautiful and historic Britt grounds were officially acquired by Jackson County from the State Board of Higher Education, thus enabling permanent development of the site.

With the site development completed, the festival will be opening this year with a new look. For there is now a handsome new pavilion, ideally suited for its eleven acre site. With the pavilion a new dimension will be added to the Britt Festival. Its new stage, which measures 54 by 35 feet, gives the festival new latitude in its productions. The back wall is

specially designed with moveable windows for ventilation and the ability to somewhat control the quality of sound from the brass section. This, plus the simplicity of design gives the stage a richness that will enhance each and every production.

Through-out the past 16 years, The Britt Music Festival, under the direction of John Trudeau has presented many talented musicians. This year will again extend that growing tradition. To some of the people the names will be familiar, yet there will also be new musicians involved in the festival this year.

Stanley Chapple, who has in the past been a guest conductor, will be here again, Mr. Chapple has throughout his life been intensely involved in music. He has been the assistant conductor at the Berkshire Music Festival in Tanglewood, Massachusetts, and later the Dean of the Music Schools at Tanglewood. He has been guest conductor in Berlin, Vienna, The Hague, and the British Isles. And his list of accomplishments continues to grow.

Also returning this year is Christiane Edinger. Ms. Edinger was born in Berlin and began studying violin at the age of five.





*Photo courtesy of Britt Music Festival*

She studied at the Berlin Hochschule für Musik with Vittorio Brero, with Joseph Fuchs at the Juilliard School of Music in New York, and with Nathan Milstein. She has won a number of awards and prizes including the "Kunstpreis" from the city of Berlin in 1969.

Ms. Edinger's appearances in the United States have included performances with the Boston Symphony, Pittsburgh Symphony and most recently the Los Angeles Chamber Orchestra, the Milwaukee Orchestra, and the Huntsville Symphony. Besides these and other concerts within the U.S., Ms. Edinger has played widely throughout Europe, the Soviet Union and South Africa.

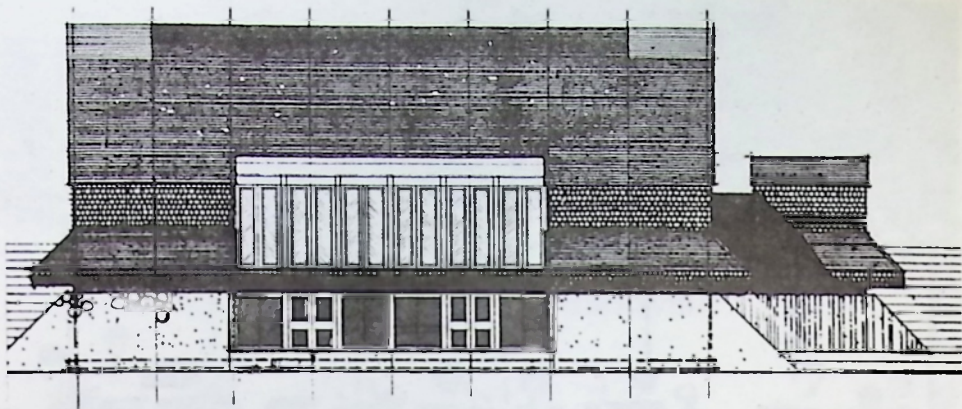
Endre Granat will also be returning. Granat is considered one of the truly outstanding virtuosos of the new generation. The Hungarian-born violinist began his

musical studies with his father at the age of four, and at thirteen was accepted at the Franz Liszt Academy in Budapest, where Zoltan Kodaly and Gyorgy Ligeti were among his teachers.

Endre Granat is a laureate of the Queen Elizabeth International Competition (Brussels) and of the Heidelberg International Competition. His repertoire includes virtually all major standard works for violin as well as important pieces by contemporary composers, many written especially for him.

Gerhart Puchelt, well known German pianist and accompanist, will also be returning, along with the Florestan Trio from Portland.

New to the festival this year will be Ellie Cornfeld. Ms. Cornfeld received her BA in music from the University of Oregon in Eugene, where she studied harpsichord with John Hamilton. Her work



EAST ELEVATION

continued with Margret Fabrizio and George Houle at Stanford University, where she completed her master's thesis on the ornamentation in French Harpsichord. Ms. Cornfeld now resides in the San Francisco bay area and will be a welcomed addition to the festival.

In this limited space it would be impossible to speak of all of the talented musicians involved in the festival this year. And this is just the tip of the iceberg, for there have also been many people working behind the scenes to make the festival a success. And there is one person who has consistently worked to make the festival a success, John Trudeau.

Mr. Trudeau is both the con-

ductor and founder of the Britt Music Festival. He graduated cum laude from the New England Conservatory of Music and has played with major symphonies in the northeast, including the Boston Symphony. Throughout the years, Mr. Trudeau has worked diligently to make the festival a success. In 1977 he made the statement: "We take great pride in the festival and welcome each year the opportunity to present these concerts to you. Although the experience may not prolong your life, we trust that the momentary rewards will bring you a certain pleasure and satisfaction that will make you feel a part of the "Britt" family and consequently, encourage you to return."



# August Programs on KSOR

## SUNDAY

8:00 AM ANTE-MERIDIAN - A program mixing easy morning jazz and light classical selections, interspersed with the news, time, and the weather.

10:00 AM WORDS & MUSIC - Early and baroque music interspersed with poetry and dramatic readings.

11:30 AM FOLK FESTIVAL USA - Offering of sound portraits in a live-on-tape format from music events and gatherings across the country, hosted by NPR's Steve Rathe

1:30 PM BLUEGRASS HORNBOOK - A bluegrass festival from NPR.

2:30 PM BBC SCIENCE MAGAZINE

3:00 PM SUNDAY SUPPLEMENT - an in-depth look at various arts: ethnic music, poetry, concert music, prose, humor, etc.

8-6 3:00 PM "The Poetry of Yev-tushenko"

8-13 3:00 PM "Woody Guthrie"

8-20 3:00 PM "Stan Kenton - from the 40's to the 70's"

8-27 3:00 PM "Music from the Distant Corners of the World"

4:00 PM SISKIYOU MUSIC HALL

AUGUST 6 Symphony No. 4 (Nielson)

AUGUST 13 Pierre Lunaire (Schoenberg)

AUGUST 20 Sebastian (Menotti)

AUGUST 27 (CONFUCIUS 650 BC)  
Odes of Shang (Seymour Shifren)

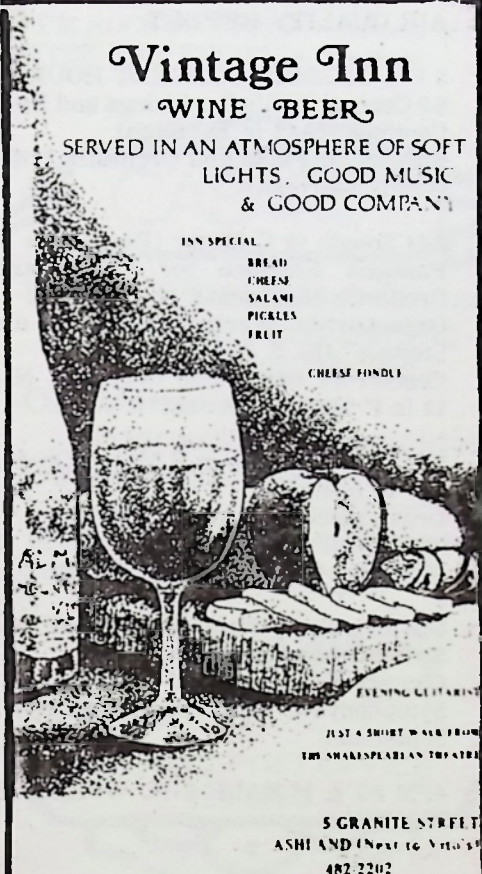
6:30 PM VOICES IN THE WIND - A weekly omnibus magazine of the arts. Material from NPR stations & free lance producers across the country. Hosted by musician and author Oscar Brand.

7:30 PM NETHERLANDS CONCERT HALL

9:30 PM JAZZ REVISITED

10 PM JAZZ CONTINUED

10:30 PM JAZZ



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# MONDAY

8AM ANTE MERIDIAN

9:15 AM ABC NEWS

9:45 AM EUROPEAN REVIEW

10 AM FIRST CONCERT

AUGUST 7 Le Boeuf sur le toit  
(Milhaud)

AUGUST 14 Octet in F (Schubert)

AUGUST 21 Emperor Concerto, No. 5  
in E-flat, op. 73 (Beethoven)

AUGUST 28 Pomerium Musices  
(Ockeghem)

12:15 PM KSOR MIDDAY NEWS: ABC  
NEWS, IN THE PUBLIC INTEREST,  
AIR QUALITY REPORT

3 PM GERMAN CONCERT HOUR

8-7 Concert for Violin, Strings and Bass  
Continuo No. 2 in E (Bach)

Concert for Piano and Orchestra (1936  
(Chatschatrujan)

8-14 Sonata in C Major (Bach)

Fantasia Elegiaca for Organ and  
Orchestra (Serkocki)

Organpartita "Wachet auf, ruft uns die  
Stimme" Op. 8, No. 2 (Distler)

Concert for Organ and Orchestra No.  
13 in F Major (Handel)

8-21 Church Sonata in F Major, Op. 62,  
No. 1 (Haas)

Organ piece in A Major (Walther)  
"Introitus" Chorale and Fugue in D  
Minor for Organ, Op. 135 (Reger)

8-28 Symphony No. 3 in B Major for  
String Orchestra (Stamitz)

Concert for Orchestra (Zodaly)

Symphony No. 4 in D Minor, Op. 120 (R.  
Schumann)

4PM 8-7 & 14 HALF THE WORLD IS  
WOMEN

8-21 & 28 THE WORLD OF OPERA -  
Richard Strauss: THE CURSE FROM  
THE SPIRIT WORLD

Bela Bartok: THE MYSTERY OF  
THE SEVEN DOORS

4:30 PM PEOPLE AND IDEAS

5PM DUTCH JAZZ SCENE

5:30 PM CONSIDER THE ALTER-  
NATIVES

6 PM KSOR INFORMATION SER-  
VICE

6:15 PM ABC NEWS

6:19 SISKIYOU MUSIC HALL

9:15 PM TALK STORY

9:45 PM ROCK



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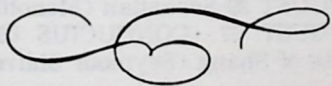
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# TUESDAY

8 AM ANTE MERIDIAN

9:15 AM ABC NEWS

9:45 PM 900 SECONDS

10 AM FIRST CONCERT

AUGUST 1 La Gamme (Marais)

AUGUST 8 Duo in D for 2 violins (Spohr)

AUGUST 15 (FOSS 1922) Capriccio for cello & piano

AUGUST 22 (DEBUSSY 1962) Iberia

AUGUST 29 Symphony No. (Sibelius)

12:15 PM KSOR MIDDAY NEWS: ABC NEWS, IN THE PUBLIC INTEREST, AIR QUALITY REPORT

3 PM KENT IN CONCERT - Weekly concerts from Kent State University

4 PM OPTIONS

5 PM JAZZ DOWNTOWN - Live on-tape broadcasts from the Statler Hilton Hotel in Buffalo, New York, featuring different jazz artists every week.

8-1 Pianist Hank Jones and bassist Milt Hinton. Jones has performed all over the world in duos, trios, and with big bands. Hinton was one of the early giants of his instrument and has played with Benny Goodman and Count Basie.

8-8 Tenor and soprano saxophonist Phil Woods. Woods has won numerous Downbeat Magazine polls.

8-15 Tenor saxophonist John Spider Martin. Martin got his start in the jazz world by working with Lionel Hampton, Jack McDuff, and Jimmy McGriff.

8-22 Saxophonist Flip Phillips. Phillips was a member of the original Woody Herman Herd.

8-29 Pianist Marian McPartland.

6 PM KSOR INFORMATION SERVICE

6:15 pm abc news

6:19 PM SISKIYOU MUSIC HALL

AUGUST 1 Concerto in D for oboe, strings & continuo (Albinoni)

AUGUST 8 Carmino-Burana (Orff)

AUGUST 15 (J. IBERT 1890) Concertino de Camera for Alto Saxophone

AUGUST 22 (DEBUSSY 1862) String Quartet

AUGUST 29 Trio in A minor, op. 50 (Tchaikovsky)

9:15 PM BBC SCIENCE MAGAZINE

9:45 PM ROCK

10 PM ROCK PREVIEW - Courtesy of SISTER RAY RECORDS, Medford.



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# WEDNESDAY

8 AM ANTE MERIDIAN

9:15 AM ABC NEWS

9:45 AM TRANSATLANTIC PROFILE

10 AM FIRST CONCERT

AUGUST 2 Serenade in D minor, op. 44  
(Dvorak)

AUGUST 9 Variations on a theme of  
Corelli (Rachmaninoff)

AUGUST 16 (PIERNE 1863) Flute  
Sonata, op. 36

AUGUST 23 (KRENEK 1900) Trio

AUGUST 30 Contextures: riots -  
decade '60 (Robert Kraft)

12:15 PM KSOR MIDDAY NEWS: ABC  
NEWS, IN THE PUBLIC INTEREST,  
AIR QUALITY REPORT

3 PM EARLY MUSIC

4 PM TALK STORY

4:30 PM SPECIAL OF THE WEEK

5:30 PM GUITAR NOTEBOOK

5:45 PM BEYOND PERSONAL  
LIMITS

6 PM KSOR INFORMATION SER-  
VICE

6:15 ABC NEWS

6:10 PM SISKIYOU MUSIC HALL

AUGUST 2 (A. BLISS 1891) Fanfare for  
the Lord Mayor of London

AUGUST 9 In Dulci Jubilo (Bux-  
tehude)

AUGUST 16 Symphony in D (Clementi)

AUGUST 23 Scottish Fantasy (Bruch)

AUGUST 30 Tannhauser, overture &  
venusberg (Wagner)

9:15 PM VINTAGE RADIO

9:45 PM ROCK

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# THURSDAY

8 AM ANTE MERIDIAN

9:15 AM ABC NEWS

9:45 AM BEYOND PERSONAL LIMITS

10 AM DOLBY TONE (30 seconds)

## FIRST CONCERT

AUGUST 3 Wesendonck Songs (Wagner)

AUGUST 10 Americana (R. Thompson)

AUGUST 17 String Quartet No. 1 in A (Borodin)

AUGUST 24 ( DU BOIS 1837) Concerto for alto saxophone and string orchestra

AUGUST 31 Bachianas Brassilieras No. 3 (Villa Lobos)

12:15 PM KSOR MIDDAY NEWS: ABC NEWS, IN THE PUBLIC INTEREST, AIR QUALITY REPORT

3 PM BALDWIN WALLACE CONCERTS

4 PM ACROSS THE ATLANTIC

4:30 PM MBARI MBAYU

5:30 PM CONCERT SOVIET

6 PM KSOR INFORMATION SERVICE

6:15 PM ABC NEWS

6:19 PM SISKIYOU MUSIC HALL

AUGUST 3 Pulcinella Ballet Suite (Stravinsky)

AUGUST 10 Missa Au travail suis (Ockegham)

AUGUST 17 Octet (Hindemith)

AUGUST 24 Three Symphonic Miniatures (Mussorgsky)

AUGUST 31 Sinfonietta (Janacek)

7:30 PM ASHLAND CITY BAND CONCERTS - KSOR will broadcast the last two live Lithia Park City Band Concerts and continue this series with recordings of past Band Concerts from our library.

9 PM EARPLAY - Repeat of Saturday program.

10PM ROCK

# FRIDAY

8 AM ANTE MERIDIAN

9:15 AM ABC NEWS

9:45 AM GUITAR NOTEBOOK

10 AM FIRST CONCERT

AUGUST 4 (W. SCHUMAN 1910) Symphony of Strings in 3 Movements

AUGUST 11 Symphony on a French Mountain Air (d'Indy)

AUGUST 18 (SALIERI 1750) Concerto for flute, oboe & orchestra

AUGUST 25 (L. BERNSTEIN 1918) Symphony No. 2, the Age of Anxiety

12:15 PM KSOR MIDDAY NEWS: ABC NEWS, IN THE PUBLIC INTEREST, AIR QUALITY REPORT

3 PM KEYBOARD IMMORTALS

4 PM FOLK FESTIVAL U.S.A. - Repeat of Sunday program.

6 PM KSOR INFORMATION SERVICE

6:15 PM ABC NEWS

## 6:19 PM SISKIYOU MUSIC HALL

AUGUST 4 (W. SCHUMAN 1910)  
Symphony No. 3

AUGUST 11 (ARENSKY 1861)  
Variations on a Theme by Tchaikovsky

AUGUST 18 (SOLIERI 1750) Concerto  
for flute, oboe & orchestra in C major

AUGUST 25 (S. WOLPE 1902) Quartet  
for trumpet, tenor saxophone, percussion & piano

## 8 PM CHICAGO SYMPHONY

8-4 James Levine, conductor; Claudine Carlson, mezzo-soprano; Paul Plishka, bass; Philip Creech, tenor; Chicago Symphony Chorus (prepared by Margaret Hills). Berlioz: ROMEO AND JULIET, Op. 17.

8-11 Margaret Hills, conductor; Werner Klemperer, narrator; Chicago Symphony Chorus. Handel: DIXIT DOMNIUS. Roberto Gerhard: Cantata, THE PLAGUE (1964).

8-18 James Levine, conductor, Beethoven: LEONORE Overture No. 3 in C; Symphony No. 1 in D, Op. 36. Daniel Barenboim, conductor; Pinchas Zukerman, soloist; Beethoven: VIOLIN CONCERTO IN D, Op. 61.

8-25 Carlo Maria Giulini, conductor; Sir Clifford Curzon, piano. Gabrieli: TWO PIECES FOR BRASS CHOIR. Mozart: PIANO CONCERTO NO. 24 in C MINOR. Dvorak: SYMPHONY No. 8 IN G. Op. 88.

10 PM JAZZ ALBUM PREVIEW  
courtesy of RARE EARTH, Ashland

10:40 PM JAZZ

## CONTRIBUTORS

*John Dowling is a staff writer for the KSOR Guide.*

*Connie Alexander works in the Financial Aid office of SOSOC and devotes her spare time to the Ashland Film Society.*

# SATURDAY

8 AM ANTE MERIDIAN

10 AM DOLBY TONE (30 seconds)

10:01 AM THE LYING BARON - The Story-Teller-Hieronymus, Baron von Munchhausen, tells of his wonderful and fantastical adventures of land, at sea and in the air. Especially suitable for children.

10:15 AM THE MOON AT NOON - A series of tales about children the world over.

10:30 AM 8-5 Offenbach

8-12 Canadian Concert

11 AM SATURDAY MORNING  
OPERA

8-5 CARMEN (Bizet)

8-12 LOUISE (Charpentier)

8-19 TOSCA (Puccini)

8-26 HANSEL AND GRETEL (humperdink). Begins at 11:30 due to live broadcast of the Siskiyou Chamber Orchestra.

2 PM OPTIONS

3 PM MUSIC HALL DEBUT - An album new to KSOR's Library previewed in full.

4 PM SISKIYOU MUSIC HALL

AUGUST 5 Symphony No. 1 (R. Schumann)

AUGUST 12 Symphony No. 2 (Rachmaninoff)

AUGUST 19 (G. ENESCO 1881)  
Roumanian Rhapsodies No. 1 & 2

AUGUST 26 Carnival of the Animals  
(Saint-Saens)



## 7 PM EARPLAY

**8-5 OPERATION VEGA.** A science fiction parody which questions modern man's ability to cope with situations that are already upon us. In the midst of a nuclear holocaust, the Earth tries to enlist the aid of the people of Venus.

**8-12 STANDARD SAFETY.** A play with humor overlaying the internal tyranny of corporations and the abject servitude of employees. **ABSTRACT AND COMPLETE.** A tale of a man and a woman that are worlds apart who accidentally form a relationship.

**8-19 DEAR JANET ROSENBERG, DEAR MR. KONNING.** Can a fictitious character take control from the writer and create its own events? Correspondence leads to romance, and then perhaps to something the writer had never intended.

**8-26 NO KNOCKING ON PEOPLES DOORS.** A vivid illustration of what happens to a human being who has been institutionalized in an insane asylum, and is then released, after 40 years, to the real world.

**8 PM COOKIE JAR** - A potpourri of absurdity and information.

**9 PM LIVE FROM THE VINTAGE INN** - KSOR broadcasts live performances of local artists.

**10 PM LIGHIA SPRINGS SPECIAL** - A program of folk and contemporary music and comedy.

**12 AM WEEKEND JAZZ**



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**COMPONENT SOUND SYSTEMS**

ON THE PLAZA BY K-MART

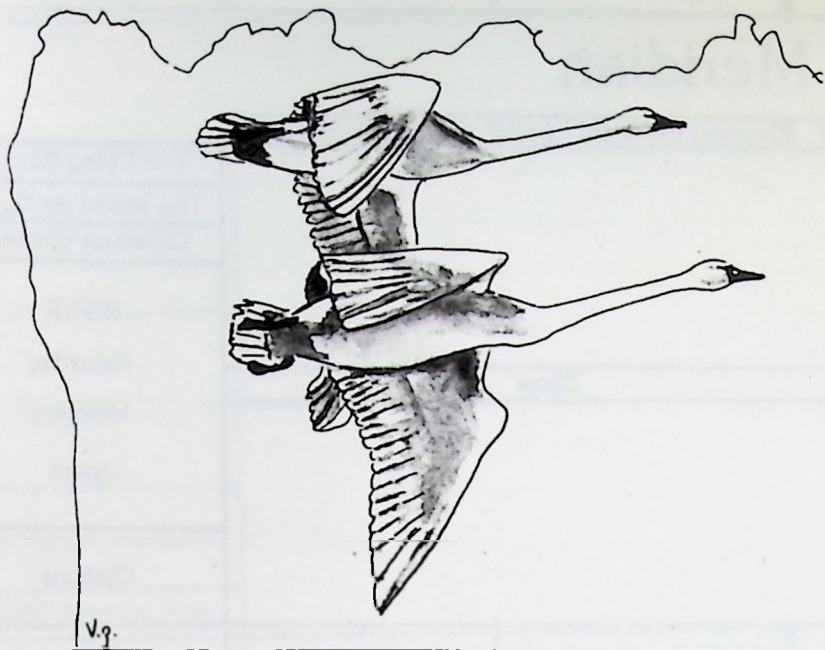
# COLEMAN



	Sunday	Monday	Tuesday	Wednesday
8	Ante			
10		European Review	900 Seconds	Transatlantic
	Words & Music	Folk Festival U.S.A.		
12		KSOR		
	Folk Festival U.S.A.	KSOR		
2	Bluegrass Hornbook	Co		
	BBC Science Mag			
4	Sunday Supplement	German Concert Hour	Kent In Concert	Early
	Siskiyou Music Hall	Women/Opera	Options	Talk
		People & Ideas		Special C
		Dutch Jazz Scene	Jazz Downtown	Guitar
		Consider Alternatives		Beyond P
6		KSOR		
	Voices In The Wind	Siskiyou Music		
8	Netherlands Concert Hall			
	Jazz Revisited	Talk Story	BBC Science Magazine	Vintage
10	Jazz Continued			
	Week End Jazz	FM Rock		



Wednesday	Thursday	Friday	Saturday	
Meridian				8
Antic Profile	Beyond Personal Limits	Guitar Notebook		10
st			The Lying Baron	
			The Moon At Noon	
			Canadian Concert	
			KSOR Saturday Morning Opera	12
ay	News			
cert			Options	2
Music	Baldwin-Wallace	Keyboard Immortals	Music Hall Debut	4
Story	Across The Atlantic	Folk Festival U.S.A.	Siskiyou Music Hall	
The Week	Mbari-Mbayu			
otebook	Concert Soviet			
sonal Limits				6
uation	Service			
Hall			Earplay	8
			Cookie Jar	
Radio	Ashland Band Concerts	Chicago Symphony	Live From The Vintage Inn	10
			Lithia Springs Special	
			Weekend Jazz	Weekend Jazz



## Poems By John Dowling

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### Making Arrangements

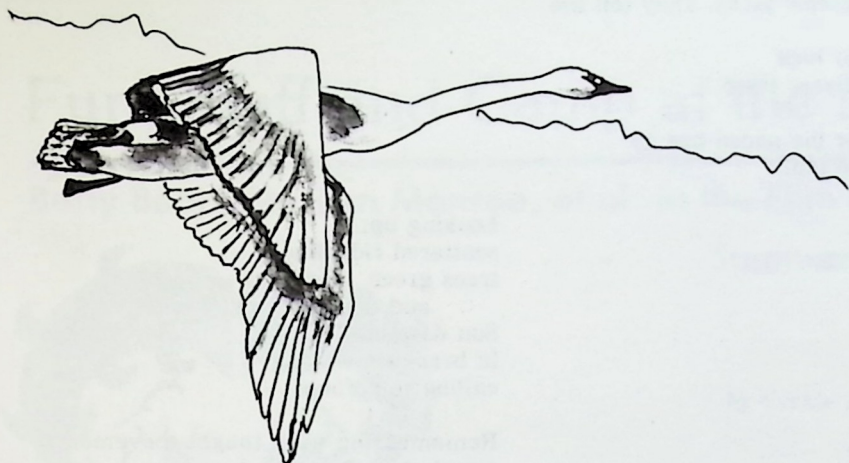
#### I

Jagged warm beams of light, fall  
stream through  
the rough cut rafters.  
In one corner  
blue sky  
doubles as a patch.  
And for this  
the loss is less.  
The substitution,  
a perfect seamless fit  
never anticipated, yet  
we have hardly ever been surprised.

And out back  
along the trembling fenceline  
there was talk

a wish for  
some kind of  
sturdy understanding,





## *Whistling Swans*

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a theory  
for knowing the difference  
between this and that.  
Of the answer

it was never pounded  
into a final shape.

### II

In time (was it years  
days  
or seconds)?  
The tall green grass  
tight weave of song birds and sunlight  
invaded, the rock like divisions.

Foundations evaporated  
giving and taking nothing  
as they went, only returning  
like an untimely difference  
wanting to merge.

### III

Given the failure of that quest  
I now roam  
among the tall old buildings

selling green and blue ribbons  
to the steeple jacks. They tell me

"It is for luck  
that we wear them."

"And for the added beauty  
when we fall."

## Sunset

Looking up,  
scattered ridgeline  
trees green  
and distant smokey blue.

Sun downing, lost  
in branches waving  
calling to no one.

Remembering wind taught movements  
swaying, shifting the last  
cargoes of sunlight.  
Sifting through  
random plaids of twilight  
fine delicate  
and baby-like breathing  
amplified into waves  
breaking softly in high tops  
or creased oak, shoulders  
knuckles of green moss.

Tall spruce bending,

Madrone belly smooth,  
sweet wet copper thighs.

Acrobatic love  
jumping even higher.

Snow leopard sky  
camouflaged, hidden by  
scuffed cumulus, drifting white  
full bellied, feathered edges  
of pink, ochre sun, last light  
in CompactBlueSky. blue  
pierce blue, flood level blue

rich delta blue, to black  
and farther out  
delicate thunder of starlight,  
interface of tongues...  
as if lips

silk veils over fire orchids  
and pure water rushing, swallowing seeds  
waking new stars, like fireflies  
through the forest night.





# Fun, Fluff and Camp at the Movies

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Betty Boop, Marilyn Monroe, et al. in the Film Society  
Summer Series



by Connie Alexander

You, too, can discover the glories of American cinematic history this summer! You can dance with Astaire and Rogers, go over the falls with Bogart and Hepburn, experience the craziness of Eddie Cantor, and be boggled by Busby Berkeley's choreographic magic — all from your seat at the movies. For Fred Astaire, Ginger Rogers and many other stars will be seen as part of the Ashland Film Society's summer series.

"Summer Fun" is the theme this year, and Film Society members have selected six films — comedies, musicals, cartoons, and classics, — that have kept Americans laughing and watching through the years. Subtitles and seriousness have been banished from this series.

All films will be shown twice, at 7 and 9 p.m., Sunday evenings, July 23-August 27. Admission is 50 cents for kids under twelve and senior citizens. Members are admitted for \$1.25 and non-members for \$2.00. Films are shown at the Community Clubhouse, 59 Winburn Way, across from the park.

On July 30, *The Thin Man* stars William Powell and Myrna Loy. In Dashiell Hammet's crime novel of the 20's, the thin man is the murderer's first victim. Oddly enough, the tag stuck to William Powell who played Nick Charles, the detective. This became his most famous role, and Powell starred in five sequels. Myrna Loy's domestic scenes with Powell marked the first time a sophisticated, affectionate marriage had been realistically portrayed on the screen. Their famous terrier, Asta, helps solve the crimes.

The following Sunday, August 6, *An Evening with Betty Boop* will be the main feature. This group of cartoons is based on Max Fleischer's 1915 creation: a doll-like cartoon creature, a wide-eyed, gold-digging flapper, Betty Boop. Betty Boop's adventures were popular cartoon fare throughout the 1920's. Pretty campy for a

modern audience, and also of interest for the early cartooning techniques.

On August 13, treat yourself to **How To Marry A Millionaire**. This is one of Marilyn Monroe's best. She stars along with Betty Grable, Lauren Bacall, Cameron Mitchell, and William Powell. Three models with \$\$ in their eyes and hearts wangle their way into renting a classy apartment (whose furniture they promptly sell to keep up rent payments). Their object: to attract nothing but the fattest cats. Monroe's comic ability is remarkable and charming as she plays a near-sighted beauty stumbling through a Mr. Magoo world, unwilling to wear her glasses.

On August 20, **The Kid from Spain** stars Eddie Cantor and J. Carroll Nash. General shinanigans with Eddie Cantor in blackface. Plenty of song and dance, with sequences directed by the great Busby Berkeley, from the heart of 1932.

Ending the summer series on August 27, is **The African Queen**, starring Humphrey Bogart and Katharine Hepburn at their best! **African Queen** is the immensely popular film based on C.S. Forester's story about a hardbitten skipper and a prim spinster who become heroes - and lovers - during a perilous escape down an African river in 1915. Directed by John Huston from James Agee's script. Sam Spiegel was one of the first producers to submit Hollywood stars to the rigours of real African locations. Under the circumstances, Jack Cardiff's 1951 photography is a remarkable achievement.



**BACK INTO THE INKWELL~**



# Born Under Leo and Virgo

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## Composers Born in August

BY JOHN DOWLING

*...Astrologically minded folk will see more than an artificial structure in the brief "Lives of the composers" that follow — me, I'm not so sure. Do Leos and Virgos have temperaments so similar that their music will have common elements of passion? We'll leave it to you to decide; in any case, the short biographical sketches that follow represent composers who all have at least one common thread: they were all born in August.*

*...Music by the four men described below — Debussy, Salieri, Schuman (William, that is) and Bernstein — is being featured in KSOR broadcasts this month at a greater frequency than usual. Please consult the program listing for precise information. These composers, and others born in August, are listed in capitals.*

— The Editor

Claude Debussy was born in the small town of Saint-Germain-en-lay. His father was the owner of a small china shop, and early in life Debussy showed no special interest or capacity for music. It was not until Debussy was ten years old, that his future interest in music came under the watchful eye of Mme. de Fleurville, the mother-in-law of the great French poet Verlaine.

In 1873 Debussy began his

serious study of music at the Paris Conservatoire. He remained there eleven years. While there he studied piano with Marmontel and theoretical subjects with Guiraud, his chief composition master. In 1884 at the age of 22, Debussy obtained the highest honor in the Conservatoire, the Grand Prix de Rome.

After returning from Rome in 1887, where he was required to live as the holder of the Grand Prix de Rome, he settled in Paris to continue his life as a composer.

During his time in Paris, Debussy made the acquaintance of such men as Whistler, Verlaine, Stuart Merrill, Jules Laforgue, Mallarmé and many others. And yet he had few close friends. In some degree, his hesitancy in reaching a friendship with these men was due to feelings concerning his educational shortcomings. Considering Debussy's great talent, one is surprised by this sense of inferiority. Even with this, Debussy continued to be drawn to the sensibilities of these men and the staying on the periphery appeared to be his own peculiar way of involvement.

A noted critic has written of the composer: Debussy's piano music has probably

done more towards the wide extension of his fame among the generality of music lovers; and it is indeed, in its mature forms, very typical of his genius.

Technically he is the inventor (so far as any individual can claim such a title) of a new pianism: he demands from both the fingers and the feet of his interpreters (as well as from their rhythmical sense) all sorts of refinements previously unexploited, and his influence has been amazingly fertile..."

In talking of Debussy one has to be careful not to characterize him in any one way, for Debussy was a man of many different moods. At the Conservatoire, he was considered a rebel. In the cafe society of Paris, he would spend the night discussing composition, politics and painting with the writers and musicians of the day.

His rebellion is evident in his opinions: "I am getting to believe more and more that music in its essence is not a thing that can be poured into a rigorous and traditional mold. It is made of colors and rhythmical beats. All the rest is fraud, invented by cold-blooded imbeciles riding on the master's backs."

It is interesting to note that the questions that Debussy set for himself to answer, are today still very much alive. It is still a question of form . . . What is it?

In Debussy's time it was not unusual to be expelled from the Conservatoire for expressing one's own musical ideas. We do not often

find that kind of restriction today, but we do still ponder the questions of form. Debussy would have said that we can no longer see music as necessarily having rigid formal boundaries. Or put in the context of today, we can hear Allen Ginsberg saying: "poetry is what poets write, not what people think poets should write."

So often when we have heard the name Debussy, we have immediately associated it with music, and yet what of the man? What of his manners, colors and taste? To try in this limited space to flesh out the character of any man, let alone one of Debussy's stature would be impossible.

How fantastic were the colors and patterns of the new music that greeted the dawn of the twentieth century in Europe. It was a music that seemed to listeners at times like a mere drift of sound that stunned the senses, at times like the unearthly flower of the world yet undiscovered.

Antonio Salieri was born in Legnago, near Verona on August 18, 1750. The son of a wealthy merchant, Salieri's first learning of music was from his brother, Francesco, who was at that time a pupil of Tartini. After the death of his parents, a member of the Mocenigo family took him to Venice. It was there that Salieri met his mentor, Gassmann, a composer and Kapellmeister to the emperor.

After Gassmann's death in 1774, Salieri returned the paternal kindness of Gassmann, by doing all that he could for Gassmann's family.

Salieri enjoyed, through-out his life, a great deal of fame. As late as 1809, Beethoven, who would have nothing to do with most musicians, continued to



consult with Salieri on questions of composition. There relations were such that he voluntarily styled himself, "Salieri's pupil."

It also appears that Salieri was involved in a web of political intrigue concerning Mozart, according to one music historian:

"As regards Mozart, Salieri cannot escape censure, for though the accusation of having been the cause of his (Mozart) death has been long ago disproved, it is more than possible that he was not displeased at the removal of so formidable a rival. At any rate, though he had in his power to influence the emperor in Mozart's favor, he not only neglected to do so, but even intrigued against him, as Mozart himself relates in a letter to his friend Puchberg."

Of the composers born in August, Salieri seemed to have lived in a golden time. To have been on cordial terms with Haydn, to have Beethoven call him his master, and even with his intrigue against Mozart one would have to say, at the very least, he lived amongst giants.

William Schuman was born in New York on August 4, 1910. After going through the public school system, he attended Columbia University, where he received his degree of B.Sc. in 1935 and then his masters in 1937. Schuman studied composition under Persin, Haubiel and later Roy Harris.

Schuman has had a notable career in scholastic circles. As a faculty member of Sarah Lawrence College, he took over the conducting of the college choir in 1938. In 1945, he was appointed president of the Juilliard School of Music in New York.

Schuman's "Symphony for Strings" is considered his most important work to date. The final word on Schuman's total body of work is still to be stated. And yet, it can be said, both as regards

its maturity, and public recognition Schuman's music has already taken its place with that of a generation more firmly established than his own.

"Among the many qualities that make William Schuman an important composer are a tremendous vigor, a great length and breadth of line and idea, and a curious intensity that can be both dramatic and somber. A gift of writing the long flowing lines must have been inherent in Schuman as a born symphonist..."

Leonard Bernstein was born in Lawrence, Mass. on August 25, 1918. He attended the Latin School in Boston, and from there he went on to Harvard, where he studied composition with Edward Burlingame and Walter Piston. He also studied piano with Helen Coates and Heinrich Gehhard. After leaving Harvard, he studied for two years at the Curtis Institute of Music. It was at the Curtis Institute that he studied conducting under Fritz Reiner. He continued his studies at the Tanglewood festival school, and has since conducted leading orchestras all over the U.S.A., and in Europe.

Bernstein's work has been characterized as:

"an abundance of syncopation and the vitality that manifests itself in rhythmic buoyancy, melodic freedom and a dissonant semi-jazz harmonic idiom . . . . the whole being stylized and disciplined into a compact vivid expression. From the point of view musical mechanics, there seems to be nothing that he cannot do."

Through-out the years, Bernstein's compositions have integrated many different styles (cowboy songs, Mexican dance, the Black Jazz idiom) and his music continues to be a moving force.

# Southern Oregon Arts Events for

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*Okotah James*

## August

## August

1

August 1-20 The Rogue Gallery presents works of Cartoonist Pat Oliphant. 8th and Bartlett in Medford.

S.O.S.C. Theatre Arts Department presents five student project shows. For time and tickets call 482-6347.

July 31-August 11 Edmond J. Fitzgerald Watercolor Art Exhibit. Stevenson Union Gallery, S.O.S.C.

The Oregon Shakespearean Festival is underway with nightly performances (8:45 p.m.) of Shakespeare's *Taming of the Shrew*, *Richard III*, and *The Tempest* in rotation. Matinee performances (2:00 p.m.) in the Angus Bowmer Theatre include Shakespeare's *Timon of Athens*, Moliere's *Tartuffe*, Bertolt Brecht's *Mother Courage and Her Children*, and August Strindberg's *Miss Julie*. Paul Zindel's *The Effect of Gamma Rays on Man-In-The-Moon Marigolds* and Per Olov Enquist's *Night of the Tribades* are playing at the Black Swan Theatre. For Dates and Reservations call 482-4331.



"Stars, Nebulae, and Galaxies"; paintings by Ranny Beyer. Runs through the summer at the Village Gallery, 130 California Street, Jacksonville.

John Evey, Festival development coordinator will be the guest speaker in Lithia Park at 12:15 p.m. by the duck pond. No Admission Fee.

- 2 "The Phantom of the Opera" starring Lon Chaney and Mary Philbin (1925). 8 p.m. in the Lithia Park Bandshell. Sponsored by The Ashland Public Library and the Ashland Parks and Recreation.

- 3 Terry Hays, Festival actor playing Dorine in *Tartuffe*, Kattrin in *Mother Courage* and Iris in *The Tempest* will be the guest speaker in Lithia Park at 12:15 p.m. by the duck pond. No admission fee.

"The Crater Lake Monster," a recent film will play at noon in Stevenson Union 315, S.O.S.C.

ABC Dinner Theatre "The Fantastiks" in Stevenson Union Multi-Purpose Room. For time and tickets call 482-6347.

- 4 The Peter Britt Music Festival opens this evening with the Orchestra Concert Program No. 1 featuring The Florestan Trio. For tickets write Britt Music Festival P.O. Box 669 Jacksonville, Oregon. 1(503)899-1821

Bill Patton, General Manager of Shakespeare will speak on "The Paradox of a Major Theatre in Ashland" in Carpenter Hall at noon.

The Ashland Folk Dancers host dancing at 59 Winburn Way. Beginners sessions start at 7:30 p.m. Everyone welcome.

ABC Dinner Theatre presents "The Fantastiks" in the Stevenson Union Multi-Purpose Room. For time and tickets call 482-6347.

- 5 Crater Lake Outing with Fred Binnewies, Naturalist. Leaves at 8:30 a.m. Public invited. Reservations can be made in Britt 240, S.O.S.C.

Ashland Saturday Crafts Fair featuring many handmade items at East Main and 2nd Sts.

SOSC Theatre Arts Dept. Dinner Theatre presents "Dames at Sea" in the Stevenson Union Multi-Purpose Room. For time and tickets call 482-6347.

Prospect Jamboree — Parade 10 a.m., festivities all day, Prospect, Oregon.

Jam Session: Bluegrass & Old-time music; 1 p.m., Cripple Creek Music, 237 E. Pine, Central Point.

# August

- The Britt Music Festival presents The Florestan Trio at 3:00 p.m. and the Orchestra Concert Program No. 2 with Endre Granat, Violin at 8:30 p.m. For tickets call 1(503)899-1821.
- 6 The Ashland Film Society presents a "Night of Betty Boop" — throughout the years. 7:00 & 9:00 p.m. at 59 Winburn Way, Ashland.
- The Britt Music Festival presents a Special Sunday Morning Concert with Christiane Edinger, Violin at 11:00 a.m., German Singing Club with Lynn Sjolund directing at 3:00 p.m., The Silver Cornet Band at 5:30 p.m. and The Connoisseur Concert Program A with Christiane Edinger on Violin at 8:30 p.m. For tickets call 1(503)899-1821.
- 7 Angus Bowmer, Founder and Development Consultant of the Shakespearean Festival will speak on "Life on the National Council on the Arts" at noon in Carpenter Hall, in Ashland.
- 8 The Britt Music Festival presents a Youth Concert at 9:00 a.m., Recital with Endre Granat, Violin and Harold Gray, Piano at 3:00 p.m. and the Connoisseur Concert Program A with Christiane Edinger, Violin at 8:30 p.m. For tickets call 1(503)899-1821.
- BoSmith, Festival actor playing Grey in Richard III, Flavius in Timon of Athens and Ceres-Islander in The Tempest will be the guest speaker in Lithia Park at 12:15 p.m. by the duck pond. No Admission.
- 9 The Britt Music Festival presents a Recital with Ellie Cornfeld on Harpsichord at 3:00 p.m. and the Orchestra Concert Program No. 1 with the Florestan Trio at 8:30 p.m. in Jacksonville. For tickets call 1(503)899-1821.
- The Silent Film Series presents "Steamboat Bill, Jr." starring Buster Keaton and Ernest Torrance (1927), a comedy classic with the famous "cyclone" sequence. 8 p.m. in the Lithia Park Bandshell. Sponsored by The Ashland Public Library and Ashland Parks and Recreation.
- Jazmin's presents The Charlie Bird Trio, a reknowned Latin Jazz guitarist. Begins at 9:00 p.m. For more information call 488-0883.
- 10 The Britt Festival presents the Florestan Trio at 3:00 p.m., the Orchestra Concert Program No. III with Stanley Chappel as Guest Conductor and Gerhard Puchelt on Piano at 8:30 p.m. in Jacksonville. For tickets call 1(503)899-1821.
- Jahnna Beecham, Festival actor playing Ruth in Marigolds, Phrynia in Timon of Athens and Ceres-Islander in The Tempest will be the guest speaker in Lithia Park at 12:15 p.m. by the duck pond. No Admission.



- 11 The Britt Music Festival presents the Florestan Trio at 3:00 p.m. and the Orchestra Concert Program No. 2 with Endre Granat on Violin at 8:30 p.m. For tickets call 1(503)899-1821.

The Ashland Folk Dancers host dancing at 59 Winburn Way. Beginners sessions start at 7:30 p.m. Everyone Welcome.

Pat Patton, Production Manager and director of Richard III will speak on The Continuing Adventure of Richard III in Ashland in Carpenter Hall at Noon. Admission \$1.00.

- 12 The Britt Music Festival presents a Youth Concert at 9:00 a.m., the German Singing Club with Lynn Sjolund directing at 3:00 p.m. and the Orchestra Concert Program No. 3 at 8:30 p.m. in Jacksonville. For tickets call 1(503)899-1821.

Ashland Saturday Crafts Fair featuring many handmade items is held at East Main and 2nd streets.

Jam Session: Bluegrass & Old-time music; 1 p.m., Cripple Creek Music, 237 E. Pine, Central Point.

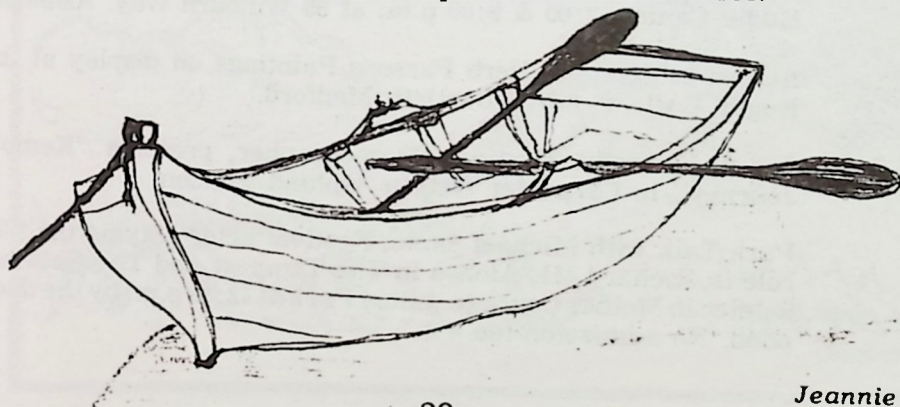
- 13 The Britt Music Festival presents the Florestan Trio at 3:00 p.m., the Silver Cornet Band at 5:30 p.m. and the Connoisseur Concert Program B with Harold Gray on Piano at 8:30 p.m. For tickets call 1(503)899-1821.

August 13th-19th the Children's Theatre will perform in Lithia Park from 1 to 4 p.m.

Ashland Film Society presents "Gentlemen Prefer Blondes" with Marilyn Monroe. 7:00 & 9:00 p.m. at 59 Winburn Way, Ashland.

- 14 Mark Wardenburg, Music Director for the Shakespearean Festival, and other musicians, in a lecture-demonstration using Renaissance musical instruments in Carpenter Hall, Ashland at Noon. Admission \$1.00.

- 15 Jack Wellington Cantwell, Festival actor playing Antonio in The Tempest, a pedant in Taming of the Shew and The Cook in Mother Courage will be the guest speaker in Lithia Park at 12:15 p.m. by the duck pond. No admission fee.



The Britt Music Festival presents a Youth Concert at 9:00 a.m., a Recital with Gerhard Puchelt, Piano, at 3:00 p.m. and the Connoisseur Concert Program B at 8:30 p.m. in Jacksonville. For tickets call 1(503)899-1821.

- 16 The Silent Film Series will show "The Iron Mask" starring Douglas Fairbanks and Marguerite DeLamotle (1929). 8 p.m. in the Lithia Park Bandshell.

Recital with Ellie Cornfeld, Harpsichord, at 3:00 p.m. and the Orchestra Concert Program No. 4 with Christiane Edinger, Violin, at 8:30 p.m. in Britt Gardens Jacksonville. 1(503)899-1821.

- 17 Anthony Amendola, Festival actor playing August Strindberg in Night of the Tribades, Gonzalo in The Tempest and Hastings in Richard III will be the guest speaker in Lithia Park at 12:15 p.m. by the duck pond.

Recital with Christine Edinger, Violin, and Gerhard Puchelt, Piano, at 3:00 p.m. and the Festival Orchestra and Chorus Program No. 5 at 8:30 p.m. Contact the Britt Music Festival.

August 17th-19th MCT Dinner Theatre, Holiday Inn, Medford. Info call 779-6880.

- 18 Britt Music Festival: Portland Symphonic Chamber Choir with David Wilson directing at 3:00 p.m. and the Orchestra Concert Program No. 4 at 8:30 p.m.

Folk Dancing at 59 Winburn Way. Beginners welcome. 59 Winburn Way, 7:30 p.m.

Todd Barton, Renaissance Music and Dance Workshop Director, presents "When in Music We Have Spent An Hour..." in Carpenter Hall at noon, Ashland.

- 19 Britt Music Festival: Youth Concert featuring the Festival Orchestra at 9:00 a.m., Special Chamber Music at 3:00 p.m. and the Festival Orchestra & Chorus Program No. V. 8:30 p.m. For tickets call 1(503)899-1821.

- 20 Ashland Film Society presents "The Kid From Spain" with Eddie Canter. 7:00 & 9:00 p.m. at 59 Winburn Way, Ashland.

- 21 August 21-Sept. Herb Parsons Paintings on display at the Rogue Gallery, 8th & Bartlett, Medford.

Judith Kennedy, Festival Choreographer, presents "Kemp's Journey" in Carpenter Hall in Ashland at noon.

- 22 Park Talk with Michael Santo, Festival actor playing the title role in Richard III, Alonso in The Tempest and The General-Soldier in Mother Courage. Lithia Park at 12:15 p.m. by the duck pond. No admission fee.



23

"The Narrow Trail" starring William S. Hart (1917) at 8 p.m. in the Lithia Park Bandshell. The Silent Film Series is presented by The Ashland Library and Ashland Parks and Recreation.

24

Park Talk with John Shepard, Festival actor playing Tranio in Taming of the Shrew will speak next to the lower duck pond at noon.

24-26 MCT Dinner Theatre, Holiday Inn in Medford. Info call 779-6880.

25

A Personal Performance from the Shakespearean Festival. Members of the company present favorite material. Carpenter Hall in Ashland at noon.

The Ashland Folk Dancers host dancing at 59 Winburn Way. Beginners sessions start at 7:30 p.m. Everyone welcome.

26

Saturday Crafts Fair featuring hand-made items at East Main and 2nd Streets, Ashland.

Jam Session: Bluegrass & Old-time music; 1 p.m., Cripple Creek Music, 237 E. Pine, Central Point.

27

Ashland Film Society presents "African Queen", with Humphrey Bogart and Katherine Hepburn. 7:00 & 9:00 p.m. at 59 Winburn Way, Ashland.

28

Jerry Turner, Production Director and director of Night of the Tribades, Timon of Athens and Mother Courage, presents "The Night of the Tribades: the Creative Rehearsal", in Carpenter Hall at noon, Ashland.





# Rogue Valley Galleries and Exhibitions

**ALABASTER EGG:** 175 E. California St., Jacksonville. 10 a.m. to 5 p.m. Tuesday - Saturday, noon to 5 p.m. Sunday.

**CASA DEL SOL:** 82 N. Main, Ashland. 11 a.m. to 5 p.m. Tuesday - Saturday.

**CASCADE WILDLIFE GALLERY:** In Orchard Lane, 40 N. Main, Ashland. 11 a.m. to 6 p.m. Monday - Saturday.

**CRATER ROCK MUSEUM:** 2002 Scenic Ave., Central Point. 11 a.m. to 7 p.m. daily.

**FRAME HOUSE & GALLERY:** 1960 W. Main, Medford. 9:30 a.m. to 5 p.m. Monday - Friday, 9:30 a.m. to 3:30 p.m. Saturday.

**GALLERY ONE:** 232 S.W. Sixth St., Grants Pass. (above Kauffman's Men's Store) noon to 5 p.m. Tuesday - Saturday.

**GRAPEVINE GALLERY - WITTEVEEN STUDIO:** 305 N. Oregon St., Jacksonville. Noon to 5 p.m. Tuesday - Saturday.

**HEN HOUSE GALLERY:** 160 E. California St., Jacksonville. 10 a.m. to 5 p.m. Tuesday - Sunday.

**HIGHER GROUND STUDIO:** 175 W. California St., Jacksonville. 11 a.m. to 5 p.m. daily, noon to 4 p.m. Sunday.

**JACKSONVILLE MUSEUM:** N. 5th St., Jacksonville. 9 a.m. to 5 p.m. daily, noon to 5 p.m. Sunday.

**MAINSTREET DESIGN:** 411 E. Main St., Medford. 12:30 to 5:30 p.m. Wednesday - Saturday.

**MEDFORD CITY HALL:** 8th & Oakdale, Medford. School art exhibits on the 1st floor.

**OLD OREGON HISTORICAL MUSEUM:** Sardine Creek Rd., Gold Hill. 9 a.m. to 5 p.m. daily. Admission charge.

**SOUTHERN OREGON POTTERY & SUPPLY:** 1300½ E. Barnett Rd., Medford. 10 a.m. to 5:30 p.m. Tuesday - Saturday.

**OREGON COLLEGE OF ART:** 30 S. First St., Ashland. Gallery: 8 a.m. to 4 p.m. weekdays. On-going exhibits of student work.

**OREGON TRADER:** 135 W. California St., Jacksonville. 10 a.m. to 5:30 p.m. Monday - Saturday, 1 p.m. to 5:30 p.m. Sunday.

**PAULSEN HOUSE:** 1 W. 6th St., Medford. 9:30 a.m. to 5:30 p.m. Monday - Saturday.

**PIJON SOUTH:** 225 W. Main St., Medford. 11:30 a.m. to 5:30 p.m. Tuesday - Saturday.

**PIONEER VILLAGE:** N. 5th St., Jacksonville. 9 a.m. to 8 p.m. daily. Admission charge.

**ROGUE'S BOUNTY:** 21377 Oregon 62, Shady Cove. 9 a.m. to 5:30 p.m. daily.

**ROGUE GALLERY:** 40 S. Bartlett, Medford. 10 a.m. to 5 p.m. Monday - Saturday.

**SHARON WESNER STUDIO-GALLERY:** 160 E. California St., Jacksonville. 10 a.m. to 4 p.m. daily, noon - 4 p.m. Sunday.

**SOUTHERN OREGON STATE COLLEGE:** Ashland. Art exhibit on the 3rd floor of the Stevenson Union Building.

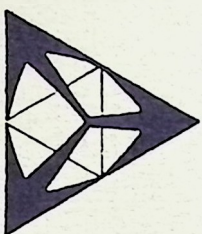
**SOUTHERN OREGON SOCIETY OF ARTISTS:** Paintings selected by critiques conducted by featured artists are placed in the Society's rotating galleries: Crater National Bank, Medford; Stanley's Restaurant; The Oregon Bank, Medford Shopping Center.

The Society meets every 4th Wednesday at the Medford City Hall, 7:30 p.m. Open to the public.

**VILLAGE GALLERY:** 130 W. California St., Jacksonville. 10:30 a.m. to 4 p.m. Tuesday - Saturday, noon to 4 p.m. Sunday.







KSOR Radio  
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